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ACCESSIONS AND NOTES

RCEPTION, TRIENNIAL CONVENTION OF THE PROTESTANT EPISCOPAL CHURCH.—The Trustees of the Museum and the Bishop of New York will give a reception to the Members of the Triennial Convention at the Museum on the evening of October 9th.

This will be a special reception, invitations to which will be confined to Bishops, clerical deputies and lay deputies of the Convention, guests of the Bishop, and Corporation Members of the Museum. It should not be confused with the general receptions of the Museum, to which all its members are invited. The first of these for the current season will probably be held upon the occasion of the opening of the loan exhibition of the Morgan collections, the date for which cannot yet be fixed.

RODIN DRAWINGS.—Mr. T. F. Ryan has added to his gift of works by Rodin six drawings which are shown this month in the Room of Recent Accessions. They are pencil drawings, some washed with watercolor, of the type of those which the Museum purchased several years ago. These drawings given by Mr. Ryan will be exhibited later with the sculptures and other drawings by Rodin in Gallery D 13, first floor.

CUPS PRESENTED TO EDMUND KEAN.—Among the interesting loans of silver received from Hon. A. T. Clearwater are two silver standing cups (H. $7\frac{1}{2}$ in., W. at top, $3\frac{3}{8}$ in.), richly chased around their bases, knobs, and feet with garlands of roses, and bearing the inscription

TO
Edmund Kean, Esqr.
from his friend
Edmund Simpson
of
New York

To old New Yorkers, these will serve as reminders of the days of the New York

Park Theater, of fragrant memory, and will bring to them a host of recollections of our theatrical past along with those of Edmund Kean, the distinguished Shakesperian actor, the recipient of the cups, and of Edmund Simpson, the donor of them, who, like Kean, was of British parentage, though early transplanted to this country, where he served the long term of thirty-eight years as actor, stage manager, and manager of the Park.

The shabby old theater, with all its memories, long ago gave way to other buildings, and little remains to tell its story except the gossip's literature and these cups. It is too bad that their maker's name is not given and that no date appears in the inscription, or on the silver itself, to tell us on what occasion the grateful manager offered his testimony to his distinguished guest, but we may well believe that it took place after a performance of Shylock, or of Lear, best of all, on that second visit of the actor in 1825, when he played at the Park, and when Simpson was entitled to style himself "Of New York."

CHANGES IN THE ENGLISH GALLERIES.—The three galleries on the second floor of the Wing of Decorative Arts, which are devoted to English furniture of the seventeenth and eighteenth centuries, have recently been redecorated and rearranged, although their historical sequence has not been altered. At the present time, the first gallery, No. 19, is given over chiefly to the Exhibition of English Needlework, already described in the BULLETIN, but with the specimens of needlework are exhibited a number of pieces of furniture of the periods of Charles II and William and Mary, whose reigns the room is intended eventually to illustrate. The next room contains the walnut and marquetry furniture of the time of Queen Anne, which is displayed against a background of oak paneling of the period, purchased last spring and now shown for the first time. This paneling comes from a

small but well-proportioned room in an old house near London, and, with its carved chimney breast and pediment-capped doors, illustrates the method of decoration and spacing so highly favored by Sir Christopher Wren and his disciples. The third gallery is given over chiefly to furniture in the style of Thomas Chippendale and his contemporaries, although a few pieces dating from the later eighteenth century have also been placed here. The walls have been paneled with a large and simply designed modern paneling, painted white, in the manner characteristic of the great English houses of the first half of the eighteenth century, when William Kent's influence was dominant in domestic architecture. It is thus possible to show the furniture of two highly typical moments in English decorative art against a congenial background, and to give the Museum galleries something of the air of the stately rooms which these skilful and elaborate specimens of cabinet-making were originally intended to ornament. Among the pieces of furniture now placed on exhibition for the first time is an intricately carved mahogany bed in Chippendale's best "French" manner. A graceful marble mantelpiece in the style of Adam, taken from a late Georgian house in Dublin, has been lent by Mrs. James Byrne.

NEW PUBLICATIONS.—There are at present on the press, and shortly will be published by the Museum, three catalogues of importance: an illustrated handbook of the Cesnola Collection of Cypriote antiquities, written by Professor John L. Myres of Oxford University; a catalogue of the collection of paintings, by Bryson Burroughs, Curator of Paintings; and a new edition of volume II of the catalogue of musical instruments in the Crosby Brown Collection, by Miss Frances Morris, of the Department of Decorative Arts. A pamphlet by Miss Caroline L. Ransom, of the Department of Egyptian Art, on the Stela of Menthu-weser, presented in 1912 by Mr. Edward S. Harkness, will soon be issued, and a new edition of the special BULLETIN supplement on the collection of Rodin sculptures is now on sale.

A list of the complete publications of the Museum will be sent on application.

A LECTURE ON THE EGYPTIAN EXCAVATIONS.—Mr. Herbert E. Winlock, Assistant Curator in the Department of Egyptian Art, gave an illustrated lecture on the last season's excavations of the Museum's expedition at Thebes in the Lecture Hall of the Museum, Friday afternoon, October 3rd, at four o'clock. The lecture was open to the public without tickets.

COMPLETE LIST OF ACCESSIONS

SEPTEMBER, 1913

CLASS	OBJECT	SOURCE
CERAMICS.....	†Pennsylvania tulip-ware: plate, circa 1790; jar, made by Christian Klinker, circa 1792; sgraffito deep-dish, circa 1800; sgraffito plate, by David Spinner, circa 1800; sgraffito plate, made by "A. U.," dated 1805; slip-decorated pie plate, circa 1830; two vase-shaped pitchers, made by Tucker and Hemphill, 1832; Grecian-shaped pitcher, from a Tucker and Hemphill mould, by Charles J. Boulter, 1840—American.....	Purchase.

†Recent Accessions Room (Floor I, Room 6)